

EMMA KAYE

1/20

IMPORTANT TO READ

ALL "FYI" Scenes !!!

Before you agree to come
into audition.

* Underwear scene to be shot
in a girls T-shirt and under
pants. No nudity!! *

CSI: Miami #124

2/20

CONTINUED:

DELKO

That's water soluble weave stabilizer.

Eyebrow raise from Speed.

DELKO

Boy Scouts. It's used to make patches.

HORATIO

(remembering)

He hides in plain sight.

SPLIT DISSOLVE TO:

INT. ZANYTOWN - DAY (FROM EP. #106)

Glitter sparkles off Stewart's Zany Town vest as he wrestles into it. [NOTE: scene B117, episode 106]

SPLIT DISSOLVE TO:

INT. OTIS HOUSE - DUSK (FROM EP. #106)

Horatio yanks open a huge closet. Dozens of vests, jumpers and jackets. Horatio's gloved hand swipes across them: Uncle Nandi's Circus, Typhoon Planet, Zoo-a-Rama... [NOTE: scene 103, episode 106]

SPLIT DISSOLVE TO:

BACK TO SCENE

Horatio's pacing. Eyes scanning the evidence spread out on the table.

HORATIO

He was working on a disguise.

SPEEDLE

For when he got out.

Horatio's already on the next step -- he picks up a couple of Richard Kaye's family photos.

HORATIO

This Richard Kaye's family?

DELKO

Yeah. Wife Dawn... Daughter Emma.

FYI ONLY

3/20

CONTINUED:

HORATIO

Emma. How old would you say she is?

DELKO

Six, seven.

HORATIO

One man's family album is another man's porn.

SPEEDLE

You think she's his next target.

DELKO

We need to get to Richard Kaye's house.

HORATIO

Hang on.

Horatio squints. **SNAP CLICK TO:**

ECU ON PHOTO OF RICHARD KAYE'S DAUGHTER

Pretty blonde hair in ponytails. Pleats of her Catholic School Uniform freshly ironed. She's receiving some kind of award. The adult in the photo appears to be a teacher.

DIVE DOWN EVEN CLOSER to see A PATCH on the teacher's blazer.

BACK TO SCENE

HORATIO

Speed, the thread Stewart was using -- is it red, blue and gray?

Speedle looks down. **SNAP CLICK TO:**

ECU ON SEVERAL SPOOLS OF THICK THREAD

All red, blue and gray.

BACK TO SCENE

SPEEDLE

How'd you know that?

HORATIO

We've got to get to her school.

SMASH CUT TO:

ONLY FYI

4/20

EXT. ST. ANNE'S CATHOLIC SCHOOL FOR GIRLS - DAY [1]

It's early afternoon. Last bell's just rung. Minivans galore. KIDS, loaded down with lunch boxes and art projects, run at their PARENTS.

Radio cars screech up. Horatio's Hummer leading the pack. He's out before the thing's in park. Yelina rushes up.

YELINA

I just talked to her teacher. Class had already let out when you called.

Horatio scans the crowd. A few parents have noticed the police presence. With worried expressions, they usher their children away. Horatio focuses on a little girl with her back to them. She's blonde. Ponytails.

Horatio's over to her in a flash. He turns her to face him.

HORATIO

Emma?

It's not her. He looks around again. Spots another look-a-like. And again:

HORATIO

Emma?

Then **A SCHOOL GIRL** approaches.

SCHOOL GIRL

'Scuse me. You looking for Emma?

HORATIO

Yes.

SCHOOL GIRL

She went with that man.

HORATIO

What man?

SCHOOL GIRL

The new teacher.

SPLIT DISSOLVE TO

EXT. ST. ANNE'S SCHOOL - DAY (FLASHBACK)

Stewart in his school blazer. Homemade patch prominently displayed. He waits. Watches. Spots EMMA. He approaches her -- his boyish face wearing a pasty smile.

FXI

5/20

EXI

CONTINUED:

STEWART OTIS

Are you Emma?

EMMA KAYE

Yeah.

STEWART OTIS

I'm Mr. Andrews. Your mommy told me to come get you.

SPLIT DISSOLVE TO:

BACK TO SCENE

Horatio's heart sinks. The sky behind him BLACKENS [SFX] as if to mirror his emotion. Now he quickly shifts his focus to the adults.

HORATIO'S POV: He pinballs from one blue blazer to the next. From patch to patch. He checks the faces. Not Stewart.

Then he hears a voice. Female. Growing with agitation.

WOMAN'S VOICE (O.S.)

Emma? Emma?

Horatio recognizes DAWN KAYE from the photos on Richard's cell wall.

HORATIO

Are you Mrs. Kaye?

She's surprised. Then nervous.

DAWN KAYE

Yes. Who are you?

HORATIO

I'm Lieutenant Horatio Caine, Miami Dade Crime Lab.

DAWN KAYE

What's going on? Where's Emma?

AGAIN, JOIN HORATIO'S POV: He glances in the windows of Mrs. Kaye's Honda Odyssey. Suitcases. Lots of them.

HORATIO

We need to talk.

QUICK TIME CUT TO:

6/20

CONTINUED:

BUTCH RAYBURN

She's eliminating the driveway as a direction of travel.

--to the sidewalk.

HORATIO

Stewart was thinking of getting a car.

SPLIT DISSOLVE TO:

EXT. STREET - DAY (FLASHBACK)

Stewart, in his prim teacher's uniform, pulls a confused Emma toward a WOMAN stepping into her car on the driveway. The woman glances at him sensing threat. Stewart continues down the sidewalk.

STEWART OTIS

Come on, sweetheart.

SPLIT DISSOLVE TO:

BACK TO SCENE

Duchess veers down AN ALLEY, picking up speed. Butch strains against her pace. He's breathing hard.

HORATIO

Quit smoking yet, Butch?

BUTCH RAYBURN

Any day now.

At the end of the alley, a two foot water gutter stops Duchess. Butch bends over to get air into his lungs.

HORATIO

Skip tracking. Stewart must have picked up the little girl. She was probably tired like you are.

Duchess's head turns left and right. She passes through the gutter, circling her nose on the asphalt on the other side. Nothing. She returns to where she lost the scent and turns right, moving alongside the gutter.

BUTCH RAYBURN

Use your nose Duchess. Find her.

Duchess returns to the skipped point once more then turns left -- head now in the air, instead of on the ground.

FVI

7/20

CONTINUED:

Her tail begins wagging.

HORATIO

Humidity is keeping the scent low.

Duchess tears along the gutter, finally crossing over it further down the block. Delko sees clouds in the gutter and looks to the sky.

DELKO

Looks like it's gonna rain.

BUTCH RAYBURN

Let's hope it doesn't.

Horatio checks out the overcast sky -- willing back the rain.

Duchess tows Butch onto a BUSINESS STREET. Suddenly Duchess veers into the street. Horatio halts traffic again, but instead of crossing she runs down the center.

DELKO

Could Stewart have gotten a car?

HORATIO

Maybe hailed a cab. Keep the traffic back. Call for back up.

Delko holds the cars at bay as Horatio, Butch and Duchess travel North; on-coming traffic slows and stares curiously.

BUTCH RAYBURN

Ever since the new laws forced cars to have a venting system, dogs can continue to follow the scent even when a person gets in a car.

HORATIO

The scent must travel through the car and out the air ducts.

SPLIT DISSOLVE TO:

EXT. BUSINESS STREET - DAY (FLASHBACK)

Stewart hails a cab. Squeezes Emma tightly to him.

STEWART OTIS

You make a sound, I'll kill your Mommy.

Emma's eyes widen in fear and she nods. Stewart tucks into the cab and they take off.

FYI

8/20

CONTINUED:

THE SAME SQUARE HANDS violently jerk a boys T-shirt over Ruthie's terrified face.

SPLIT DISSOLVE TO:

BACK TO SCENE

HORATIO
Stewart's now traveling with a little boy.

SPLIT DISSOLVE TO:

EXT. BEHIND A SHOPPING MALL - ENCLOSURE - DAY (FLASHBACK)

Emma trembles as Stewart slices through her hair and undresses her.

STEWART OTIS
Let's play dress up. Isn't this fun?

She cries and pulls away. He shakes her violently.

STEWART OTIS
Bad Emma. Bad.

SPLIT DISSOLVE TO:

BACK TO SCENE

Duchess circles the brick enclosure, trying to pick up the trail. Finally she howls loudly. She's found it.

BUTCH RAYBURN
Hotter the trail, the louder she howls.

They start again down the alley but the clouds won't hold. With a CRASH OF THUNDER, the rain hits hard and fast.

Duchess lopes in circles lost. The rain drenches everybody in seconds. Butch chokes up on the lead. His job over.

BUTCH RAYBURN
She lost the scent.

OFF Horatio, looking to the sky, helpless and angry:

CUT TO:

FYI

9/20

CONTINUED:

Yelina glances at Horatio. Not exactly protocol. Simon moves nervously to the side table next to his futon. He pulls out some Polaroids.

SIMON BISHOP

Please. Please, don't arrest me.
He said these were a gift for helping
him get the RV.

Horatio looks at the Polaroids. The first is a shot of little Emma fully dressed, her face blank, her hair chopped off. A portion of the RV window in the background.

The second is Emma, same expression, in her underwear. A Polaroid striptease. The third... **We don't see!!**

Horatio drops the photos and lunges for Simon. Yelina jumps up between them.

YELINA

Horatio. No.

HORATIO

Aiding and abetting. Conspiracy kidnapping. You're going to prison, you sick son-of-a-bitch.

SIMON BISHOP

They're not my photos. She's not even my type.

Yelina slips out of Horatio's way as he shoves Simon against the wall, cuffs him and drags his ass out the door.

FADE OUT.

END OF ACT THREE

FBI

10/20

ACT FOUR

FADE IN:

INT. CSI - A.V. LAB - NIGHT [1]

A digitized copy of Stewart's Polaroid (with Emma dressed) appears on the SCREEN. Delko searches the photo for anything to indicate where it was taken. Horatio enters.

FYI

HORATIO

Anything?

DELKO

He tacked a sheet over the window.
So no visual of the exterior.

HORATIO

Did you check all the photos?

DELKO

He didn't remove the sheet, if that's
what you mean.

HORATIO

Go to the last one.

CAMERA MOVES behind the computer focusing on Horatio and Delko.
We do not see the screen for the last Polaroid--

HORATIO

See how the lights changed. Perp
sets up a screen so no one knows
where they are, but when the sun
moves it highlights the background,
which the perp has long forgotten
about.

DELKO

(re: Emma)
So many bruises.

Horatio considers Delko, decides to keep going.

HORATIO

Grid up to the window. There's a
large structure outlined.

ON THE SCREEN: A rectangular RV window covered by a sheet.
The sun has outlined an enormous shape in the background.

DELKO

Like a mountain.

11/20

CONTINUED:

HORATIO

Except Miami doesn't have any.

DELKO

Maybe the Geographic Information System can recognize it.

ON SCREEN: Delko taps into a GIS program. Then "chooses" the last photo (we don't see it) and moves it into the program. He highlights the window and GIS calculates the size of the outlined object compared to the size of the photo.

FYI

DELKO

It calculates the object size from the size of the photo.

ON SCREEN: The computer turns the 2D image to 3D. It spins the skeletal shape then spits out a reading: 123 feet high, 330 feet wide.

DELKO

Then it compares the coordinates to a preprogrammed data base of similar sized buildings and landscapes.

ON SCREEN: The skeletal shape appears on the left side of the screen. On the right, a number of images are scrolled through (similar to AFIS): Wickham Park, the Doral Corporate Center, the Pro Player Stadium... Finally GIS strikes a match:

HORATIO

The Orange Bowl.

DELKO

There's five thousand parking spots at the Orange bowl.

HORATIO

Then we need to calculate the movement of the sun to figure out where Stewart was parked--

Horatio breaks off mid-sentence. Something itching at him. A realization.

DELKO

What is it?

Horatio stands.

HORATIO

Bishop held out on me.

12/20

CONTINUED:

CALLEIGH
I'm not going home. I'm staying
here.

DET. HAGEN
(looks around)
That's a little morbid.

CALLEIGH
In the break room.

DET. HAGEN
Then I'm staying with you.

CALLEIGH
No. You're not.

HARD CUT TO:

INT. CSI - BREAK ROOM - MOMENTS LATER [2]

Calleigh sleeps peacefully on the couch. Hagen's jacket tucked
under her chin.

WIDEN OUT to see Hagen sitting across from her. Arms folded.
Wide awake. Keeping watch. From the utter silence:

CUT TO:

INT. STEWART'S RV - NIGHT [2]

BAM! The door's kicked in. Horatio, weapon drawn, stands in
the doorway. Yelina and several fugitive team officers are
right behind.

The lights are off. No sign of Stewart or Emma upon first
glance.

HORATIO
Police Department! Search warrant!

Horatio and his team infest. Flashlights bounce chaotically
around the RV as they rip open every little door and cupboard.

Horatio stops. He silences the team with his hand and listens.

A voice. Small and robotic from the back bedroom -- it's
Emma. Horatio hurries to the end of the RV, moves cautiously
into the dark room.

JOIN HORATIO'S POV as he scans the room. Light from a
television illuminates the darkness like a miniature electrical
storm.

— FYI —

13/20

CONTINUED:

EMMA KAYE

(on the TV)

Yeah, I have a doggie.

STEWART OTIS' VOICE (O.S.)

Is it a little boy doggie or a little girl?

EMMA KAYE

Little girl.

STEWART OTIS' VOICE (O.S.)

What's her name?

EMMA KAYE

Her name's Beatle. 'Cuz she's super small -- like a bug.

STEWART OTIS' VOICE (O.S.)

Do you like to play with her?

EMMA KAYE

Yeah.

STEWART OTIS' VOICE (O.S.)

Can you show me how you pet the doggie?

Horatio shuts it off with a slap as Yelina calls out from the main cabin.

YELINA (O.S.)

Horatio?

He hurries in. She takes her flashlight and illuminates something on a table. **SNAE CLICK TO:**

ECU ON A LITTLE TOY

Like the kind that come with a kid's meal. It looks like it's spattered in ketchup.

BACK TO SCENE

Yelina takes the flashlight and moves it across the table. Drag marks, made from a little girl's hands.

HORATIO

Blood.

YELINA

We're too late.

EXT. TAMiami TRAILER PARK - NIGHT (FLASHBACK)

Stewart holds Emma's hand. She pulls, trying to get away. But he's strong and she's tired, weak. He grips a shovel in his other hand, dragging it behind him. They disappear into the tall grass.

SPLIT DISSOLVE TO:

BACK TO SCENE

HORATIO
He's going to bury her.

FADE OUT.

END OF ACT FOUR

FVI

ACT FIVE

FADE IN:

EXT. NEARBY WOODS - NIGHT [2]

WIDE ON FLASHLIGHT BEAMS, probing the trees, moving toward us in the dark woods. CAMERA FINDS Horatio with Yelina, following the footprints through the brush. Delko comes up behind them.

DELKO

Just spoke to Search and Rescue.
They're calling in all shifts. Should
I have 'em bring the cadaver dogs?

HORATIO

Not yet. Stewart's not in his
parents' backyard anymore. Let's
hope he's off his game.

YELINA

(flashlight to the
ground)

I'm still seeing two sets of
footprints.

DELKO

Why would she go with him after he
hurt her? Wouldn't she try to get
away?

YELINA

She's a little girl. Besides, she's
just reacting instinctively.

DELKO

Fight or flight. There hasn't been
much evidence of either.

YELINA

In dangerous situations, girls are
less likely to engage physically.
They respond on a personal level --
try to "tend and befriend."

DELKO

Can't see getting too friendly with
Mr. Kiddie Porn.

YELINA

It may be her best chance of survival.

HORATIO

(suddenly)

Yelina...

FYI

16/20 59.

CONTINUED:

They look up ahead:

THEIR POV - A SHALLOW GRAVE

A shovel lying next to an open hole in the dirt.

ON Horatio, rushing with the others. They train their flashlights down to find -- EMMA'S SMALL BODY, cold and pale, crumpled inside the hole (NOTE: Not yet covered with dirt). It knocks the wind out of them.

YELINA

Oh, no...

Delko crouches over the girl, checks for vitals.

DELKO

We must've interrupted him. She's still warm.

HORATIO

Wait a minute... Wait a minute, look at her eyes...

THEIR POV - ON EMMA'S FACE

Her eyelids flutter slightly. She suddenly COUGHS, gasping for air.

HORATIO

She's still alive!

He rips off his coat, bundles her up.

HORATIO

Call EMS, get a medic here right now!

Delko grabs for his cell. OFF Horatio, hoping against hope for this little girl:

CUT TO:

INT. CSI - BREAKROOM - DAY [NEW DAY 3]

ON Det. Hagen, sitting in the same chair where we last saw him, dead asleep. He blinks his eyes open. Looks to the couch to find -- his jacket, lying there by itself. No sign of Calleigh.

DET. HAGEN

Calleigh?

FYI

CONTINUED:

17/20

HANK KERNER

This ain't over, bitch. I'll be seeing you.

Calleigh stops the doors. Gets in Hank's face.

CALLEIGH

Thing is, it doesn't really matter if you do, Hank. Someone'll just step in and take my place. You can shut me up, but the evidence has its own voice. You can't silence that.

(she steps back from the door)

And by the way, where you're going...I think you're gonna be the "bitch."

Hank's grin falters as the ELEVATOR DOORS SLIDE SHUT:

CUT TO:

INT. CSI - OBSERVATION ROOM/INTERVIEW "A" - NIGHT [3]

THROUGH THE GLASS - Emma Kaye sits at a table, coloring with crayons. She's cleaned up, wrapped in a blanket. Bruises on her face, around her neck. A SOCIAL SERVICES WORKER sits with her.

CAMERA FINDS Horatio and Yelina, watching from behind the two-way mirror.

HORATIO

How's she doing?

YELINA

Fine, considering what she's been through. I can't even imagine...

HORATIO

Probably good that you can't. She say anything yet?

YELINA

Not much. She wanted a juice box.

Horatio nods. He exits the Observation Room. Enters the Interview Room a moment later.

INT. CSI - INTERVIEW ROOM "A" - CONTINUOUS

ON Emma, furiously coloring [NOTE: We don't see her drawing yet]. Horatio nods to the Social Services Worker. He sits next to Emma.

18/20

CONTINUED:

HORATIO

Hi.

EMMA KAYE

Hi.

HORATIO

My name's Horatio. I work in the
Crime Lab.

Emma doesn't look up. Keeps coloring.

EMMA KAYE

Are you a policeman?

HORATIO

Yes, I am. I've been looking for
you.

EMMA KAYE

I know. He told me.

HORATIO

You mean the man who took you from
school?

Emma nods.

EMMA KAYE

He told me the policemen would put
me in jail, just like my daddy.

Horatio lets that settle for a moment, his anger rising.

HORATIO

He wasn't telling the truth though,
was he?

EMMA KAYE

No. He hurt my neck.

HORATIO

I know he did. That's why I want to
find him. So he can't do that to
any other kids, okay?

Emma nods.

HORATIO

Did the man tell you anything else,
Emma? Where he was going?

EMMA KAYE

He wanted to play weird games.

CONTINUED:

19/20

EMMA KAYE (CONT'D)

I didn't like them...

She clams up. Horatio tries a different tack.

HORATIO

That's a nice picture. What are you making?

Emma hesitates [NOTE: We still don't see her drawing.] She looks away from Horatio.

EMMA KAYE

The same thing he was making.

Horatio lasers onto the drawing, everything suddenly coming into focus.

HORATIO

Can I see that?

Emma hands the drawing to Horatio. He takes it, crosses to the two-way mirror. Holds the paper right up against the glass.

HORATIO

(to Yelina; through
the glass)

I know where he went.

INT. CSI - OBSERVATION ROOM - CONTINUOUS

Yelina stares at the drawing against the glass. CAMERA ARMS AROUND, PUSHING IN ON:

CLOSE ON THE DRAWING

Butterflies. Lots of them, drawn in a mad kaleidoscope of color.

MATCH DISSOLVE TO:

INT. MIAMI NATURAL HISTORY MUSEUM VIVARIUM - DAY [NEW 4]

SCORES OF REAL BUTTERFLIES in flight. Fluttering gossamer wings fill the air inside a large enclosure. FIFTY ELEMENTARY-SCHOOL KIDS swarm the room, MUSEUM DOCENTS watching over them.

CAMERA FINDS Horatio and Yelina, walking casually into the vivarium. No other police presence but both wear tiny earpieces. Delko's voice CRACKLES OVER:

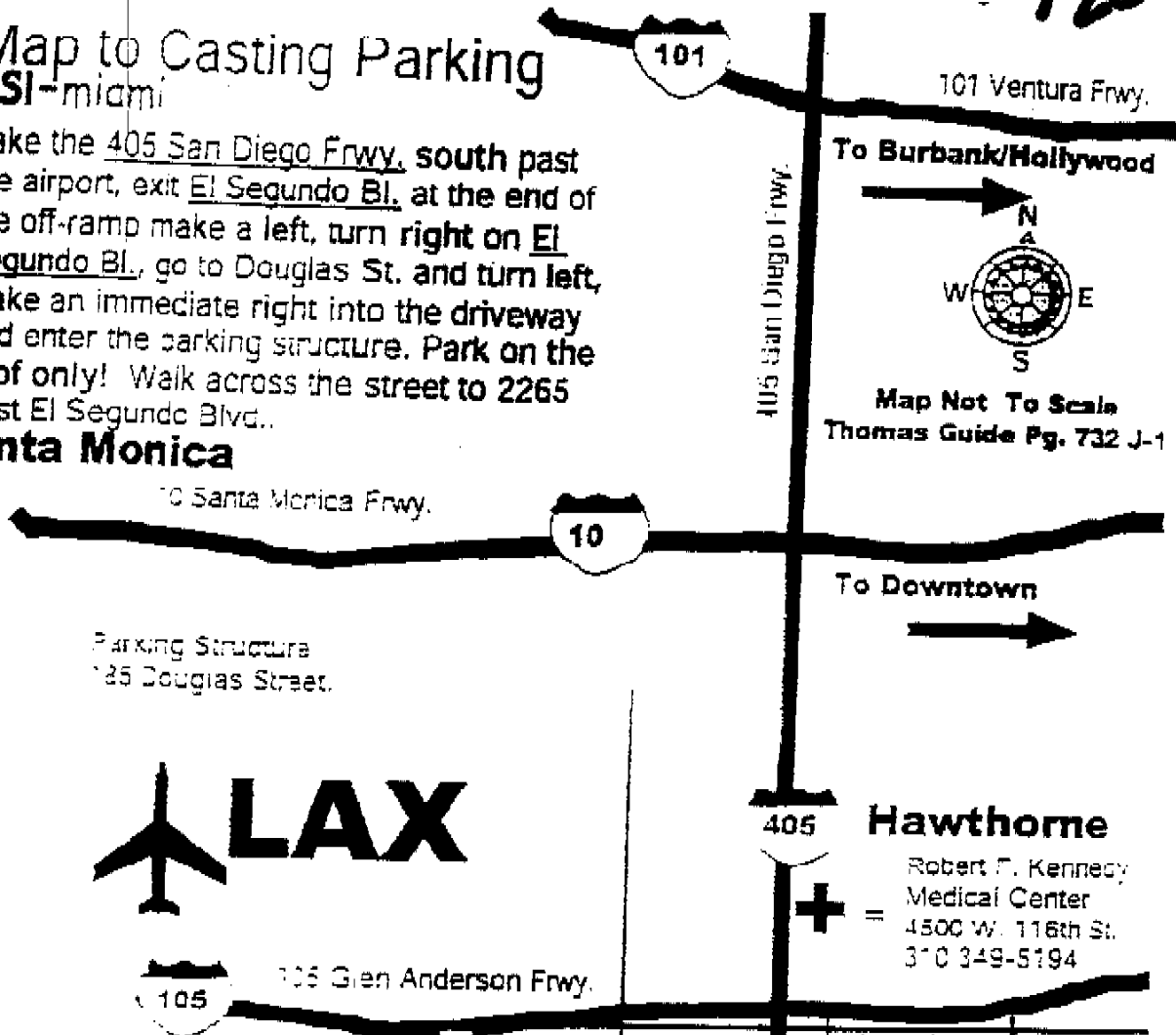
DO NOT GET ON THE 105 - STAY ON THE 405
AND EXIT EL SEGUNDO BLVD.

20/20

Map to Casting Parking CSI-miami

Take the 405 San Diego Frwy. south past the airport, exit El Segundo Bl. at the end of the off-ramp make a left, turn right on El Segundo Bl., go to Douglas St. and turn left, make an immediate right into the driveway and enter the parking structure. Park on the roof only! Walk across the street to 2265 East El Segundo Blvd..

Santa Monica



To Burbank/Hollywood



Map Not To Scale
Thomas Guide Pg. 732 J-1

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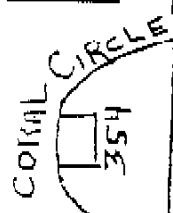
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CSI-miami

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NAN DUTTON
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